

SONATE Nr. 10

Op. 70 (1912-1913)

Moderato

très doux et pur

poco rit.

*avec une ardeur profonde et voilée**poco**poco**cristallin*

15

3

3

5 1 4

1

1

5

19

3

3

3

4

1 1 1

2/4

25

4 1 3

4 1 3 2 4

3

dim.

pp

9 16

9 16

31

8

4524

1

9 16

Allegro

*lumineux vibrant**avec émotion*

37 *trium* 342 *trium* *trium* 5 3 1 5 16 *p* 9 16 3 8 1 1 1 3

41 3 5 1 1

45 5 24 *inquiet* 1 5

49 *haletant* 1 *p* 1 1 2

53 342 *trium* *trium* 5 4 5 4 5 5 1 1 1

341

57

1 *tr*

2 5 7 4 *m.s. tr*

3

12 132

1 3 5

62

3 5 21 1 *tr*

1 *tr*

3 3

12 3 *dim.* 1 1

5 3 1

67

tr

3 *tr*

tr

tr

avec élan tr

cresc.

1 3

3 4

avec une joyeuse exaltation

73

342

f *p* *mf* *p*

3 3 1

3 3 1

76

1 *tr* *tr* *tr*

3

cresc.

f *p* *cresc.* *mf*

3 3 1

3 3 1

79 *p* *cresc.* *f* *mp*

82 *p*

87 *avec ravissement et tendresse* *pp* *poco cresc* *pp*

92 *pp* *cresc.*

96 *pp*

*) Hier und an ähnlichen Stellen kann man auch anders aufteilen, z. B.

Ici et à des endroits semblables on peut aussi répartir autrement sur les deux mains, par exemple

Other distributions are possible here and in similar passages, e. g.



100

rit.

p

cresc.

103

p

pp

poco

109

p

tr

tr

114

p

avec une volupté douloureuse

120

molto accel.

124

128

*) Herausgeber zieht hier den Triller mit kleiner Sekunde ($\text{tr}^{\flat\flat}$) vor (um der konsequenten und grell klingenden chromatischen Abwärtsbewegung willen).

Ici, l'éditeur préfère le trille avec la petite seconde ($\text{tr}^{\flat\flat}$, en raison du mouvement chromatique descendant, sur un son conséquent et aigu).

The editor here prefers the trill with a minor second ($\text{tr}^{\flat\flat}$, for the sake of the consistent and shrill effect of the chromatic downward scale).

132 *p* *dim.* *pp*

138 *p* *poco* *pp*

142 *cresc.* *cresc.* *cresc.* *molto accel.* *f* *avec une joie subite*

146 *dim.* *mp* *de plus en plus radieux*

*) Dieser stumme Fingerwechsel steht in engem Zusammenhang mit entsprechender Pedalanwendung.

**) Siehe Anmerkung S. 102 (hier tr^b).

*** Haltebogen vom Herausgeber eingefügt.

Ce changement muet de doigts est en relation étroite avec l'emploi correspondant de la pédale.

Voir annotation p. 102 (ici tr^b).

Courbe ajoutée par l'éditeur.

E. P. 12652

This mute change of fingers is closely linked with a corresponding use of the pedal.

See annotation p. 102 (here tr^b)

Tie added by the editor.

150

molto cresc.

trm trm trm

154

f

trm trm

156

f

trm trm

158

poco rit.

p

trm trm trm

161

4 5 4 5 5 4 1 2 1 1

164

1 1 1

167

1

170

f

très doux

9 16 5 1 2 5

173

trm trm

9 16 5 1 2 5

177 *trm trm*
p murmuré
dim. poco a poco

180

183 *en s'éteignant peu à peu*

188 *avec une douce ivresse*
ppp
poco

193 *poco*
cresc. poco a poco

196

poco

198

201

cresc. poco a poco

204

208

196: Treble clef, G-flat major, 3/4 time. Right hand: quarter note G-flat, quarter note A-flat, quarter note B-flat. Left hand: quarter note G-flat, quarter note A-flat, quarter note B-flat. *poco* marking above the staff.

198: Treble clef, G-flat major, 3/4 time. Right hand: quarter note G-flat, quarter note A-flat, quarter note B-flat. Left hand: quarter note G-flat, quarter note A-flat, quarter note B-flat. *poco* marking above the staff.

201: Treble clef, G-flat major, 3/4 time. Right hand: quarter note G-flat, quarter note A-flat, quarter note B-flat. Left hand: quarter note G-flat, quarter note A-flat, quarter note B-flat. *cresc. poco a poco* marking above the staff.

204: Treble clef, G-flat major, 3/4 time. Right hand: quarter note G-flat, quarter note A-flat, quarter note B-flat. Left hand: quarter note G-flat, quarter note A-flat, quarter note B-flat. *tr* (trill) marking above the staff.

208: Treble clef, G-flat major, 3/4 time. Right hand: quarter note G-flat, quarter note A-flat, quarter note B-flat. Left hand: quarter note G-flat, quarter note A-flat, quarter note B-flat. *9/16* time signature change at the end of the measure.

Puissant, radieux

211

213

214

*) Im Autograph und in allen Ausgaben fis. Dennoch hält es der Herausgeber für angebracht, das eis des vorangehenden Taktes beizubehalten.

Dans l'autographe et dans toutes les éditions fa dièse. Cependant l'éditeur pense qu'il vaudrait mieux conserver le mi dièse de la mesure précédente.

F# in the original manuscript and in all editions. Yet the editor considers appropriate that the E# from the previous bar should be retained.

215

8 5 3

216

8 3 1

217

8 3 1

218

8 3 1

219

8

220

8

221

8

9 16

9 16

9 16

222

3413

trun *trun* *trun*

p

Allegro

8

9 16

9 16

226

Measures 226-228 of a piano piece. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The right hand features a complex, flowing melody with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment with eighth and sixteenth notes. Measure 228 ends with a repeat sign.

229

Measures 229-232 of a piano piece. The key signature changes to one flat (B-flat). The right hand continues with a melodic line, while the left hand has a more active bass line with eighth notes. Measure 232 ends with a repeat sign.

233

Measures 233-236 of a piano piece. The key signature changes to two flats (B-flat and E-flat). The right hand has a melodic line with some grace notes. The left hand features a prominent bass line with a 9/16 time signature change indicated. Measure 236 ends with a repeat sign.

237

Measures 237-240 of a piano piece. The key signature changes to one flat (B-flat). The right hand has a melodic line with some grace notes. The left hand features a prominent bass line with a 3/8 time signature change indicated. Measure 240 ends with a repeat sign.

240

Measures 240-243 of a piano piece. The key signature changes to two flats (B-flat and E-flat). The right hand has a melodic line with some grace notes. The left hand features a prominent bass line with a 3/8 time signature change indicated. Measure 243 ends with a repeat sign.

263

Measures 263-265. Measure 263 features a treble staff with a trill (tr) and a five-measure rest (5), and a bass staff with a five-measure rest (5). Measure 264 includes a crescendo (cresc.) marking and a mezzo-piano (mp) dynamic. Measure 265 features a mezzo-forte (mf) dynamic and a piano (p) dynamic. The score includes various musical notations such as trills, rests, and fingerings.

266

Measures 266-267. Measure 266 features a treble staff with a trill (tr) and a five-measure rest (5), and a bass staff with a five-measure rest (5). Measure 267 includes a crescendo (cresc.) marking and a mezzo-forte (mf) dynamic. The score includes various musical notations such as trills, rests, and fingerings.

268

Measures 268-270. Measure 268 features a treble staff with a trill (tr) and a five-measure rest (5), and a bass staff with a five-measure rest (5). Measure 269 includes a forte (f) dynamic and a mezzo-forte (mf) dynamic. Measure 270 features a poco marking and a mezzo-forte (mf) dynamic. The score includes various musical notations such as trills, rests, and fingerings.

271

p

avec ravissement

poco cresc.

277

pp

poco cresc.

cresc.

282

pp

287

290

p

295

298

cresc. poco a poco

301

304

Più vivo

pp frémissant, ailé

*) Herausgeber empfiehlt das manuelle Aushalten des Akkordes nach stummer Wiederaufnahme, weil durch die folgende Pause klangliche Unsauberkeit besonders stören könnte.

**) Original: $\frac{3}{8}$ im unteren System
 $\frac{9}{16}$

***) $\frac{9}{16}$ vom Herausgeber eingefügt analog Takt 211

L'éditeur recommande de conserver l'accord manuellement après une nouvelle touche muette, car en raison de la silence qui suit, un manque de pureté du son serait particulièrement ressenti.

Dans l'original: $\frac{3}{8}$ dans la portée inférieure
 $\frac{9}{16}$ ajouté par l'éditeur de façon analogue à la mesure 211

The editor recommends the manual sustaining of the chord after mute repetition, since sound impurity could be particularly disturbing in view of the following rest.

Original: $\frac{3}{8}$ in the lower staff
 $\frac{9}{16}$

$\frac{9}{16}$ inserted by the editor in analogy to bar 211

308

8

1

5

16

1

3

7

1

314

8

1

5

16

4

4

320

8

5

16

5

16

325

poco accel.

poco cresc.

8

5

16

5

16

Presto

330

pp

p

poco rit.

8

3

3

3

3

1

2

3

335

340

345

poco cresc.

350

pp *p*

355

accel.

Moderato avec une douce langueur de plus en plus éteinte

360

Measures 360-362. The music is in 9/16 time. Measure 360 starts with a piano (*pp*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Measure 361 continues the melodic development with some triplet markings. Measure 362 shows a change in dynamics to *p* and includes first and second endings for a phrase.

363

Measures 363-366. Measure 363 begins with a piano (*p*) dynamic. The right hand has a melodic line with a triplet of eighth notes. Measure 364 features a first ending marked with a '1' and a second ending marked with a '2'. Measure 365 continues the melodic line. Measure 366 concludes the system with a triplet of eighth notes in the right hand.

367

Measures 367-371. Measure 367 starts with a *dim.* (diminuendo) marking. The right hand has a melodic line with a triplet of eighth notes. Measure 368 continues the melodic line. Measure 369 features a piano (*pp*) dynamic. Measure 370 continues the melodic line. Measure 371 concludes the system with a final chord in the right hand.

372

Measures 372-375. Measure 372 starts with a piano (*pp*) dynamic. The right hand has a melodic line with a triplet of eighth notes. Measure 373 continues the melodic line. Measure 374 features a piano (*pp*) dynamic. Measure 375 concludes the system with a final chord in the right hand.